

Wrinkles.

M. Mantegazza, in the Italian scientific *Natura*, has recently published a study on the subject of wrinkles, which appears to contain all that can be said on it at present. Wrinkles are produced, in the first instance, by the frequent repetition of some muscular contraction or by sickness. According to one writer, they are not merely superficial, but appear when the epidermis is removed, and are found not only in the face, but all over the body. They do not run in any direction, and no law has been found including all their directions. They are said to depend mainly on the *fasciculi* which form the reticular part of the dermis. M. Mantegazza thinks that the life history of a man can be written from his wrinkles but it has still to be proved that a general's wrinkles differ from those of a physician, or a laborer's from a lawyer's. A man does not always, or even generally, carry out a faithful autobiography in his face. Although no part of the body is free from them they visit chiefly the face, particularly round the eyes and lips. They run in all directions, horizontal, vertical and oblique, straight, curved and crossed. M. Mantegazza, then goes rapidly over the commonest and most remarkable sets of wrinkles. Those across the forehead are found in children who are rickety or idlers. Going in the sup. with the face insufficiently covered brings them on prematurely. But they are in every case normal at 40, or even earlier. Vertical wrinkles between the eyes come quickly to men who study, or who worry themselves. This can readily be imagined; the eyebrows contract naturally when in deep thought; grief or worry produces the same action, which, when repeated, usually produces a fold in the skin, marking emotion undergone many times. One of the Jesuits laws was that the eyebrows were not to be contracted; this was excellent from a moral point of view, but it was also excellent to prevent wrinkles between the eyes. Between these and the straight lines on the forehead already mentioned come the arched wrinkles on the forehead, found above the root of the nose. These often tell of long and cruel physical suffering, or of still more painful mental torture. They arise from a great development of the vertical wrinkles and the resistance of the skin above. The crow's feet mark the passing of the fortieth year. They are especially detected by ladies, says M. Mantegazza; and he fortwith relates an anecdote of a lady who succeeded in keeping off the dreaded visitation long after it was due by the expedient of using springs to keep the skin stretched at night at the corners of the eyes. These wrinkles are characterized by furrows, which diverge from the external angles of the eye in all directions; like the claws of the bird from which they are named. The wrinkles of the nose are less frequent and less noticeable, and appear in old age. Those which descend from the nostrils down each side of the mouth (the *rida naso labialis*) are perhaps the first to appear.

The reason is simple. These furrows are created in laughing or mastication; a simple smile is sufficient to produce them, so it is not surprising the repetition of the commonest acts should soon be graven on the face. They are also hereditary. M. Mantegazza had them when he was 22 years of age, and his children have had them from their earliest years. The wrinkles of the cheeks and chin follow the oval of the face, and are caused by a diminution of the fatty substance under the skin, which then fall into folds. The small wrinkles which form a network in the lower part of the cheek near the ears have the same origin, and only appear in old age. Those found in the upper eyelids, and sometimes in the lower, which give the eyes an air of fatigue, are the results of hard living, grief or worry.

It may be said generally that wrinkles are much more frequent in men than in women. The former are more exposed to the sun, and take fewer precautions to protect the complexion from air and light; they undergo more muscular exertion, and are generally thinner. Nervous men have wrinkles sooner and deeper than others; as have people who have passed through alternate periods of stoutness and emaciation. Against certain wrinkles there is no remedy, preventive or curative. Many would wish to arrest the flight of time, but the Spanish proverb is still true: "El dente miente, la cara engana, pero la arruga desengana;" (the teeth may lie, white hairs deceive, but wrinkles never.) There are defensive remedies against some wrinkles, but they are often worse than the evil. Thus, to coat the face with a fatty substance (not paint) which softens the cuticle, to keep the skin shaded and protect it as far as possible from contact with the air and sun, may preserve it. This is one of the services rendered by net veils to women; but these thin pieces of net have their inconveniences, as they are bad for the sight and impede respiration. Another remedy is to grow fat about the time the wrinkles should appear. The skin is stretched by the pressure of the tissues beneath, and the creases are smoothed out. On the other hand, when one grows thinner at forty, the effects on the face are disastrous, and were the wrinkles which begin to appear in all directions then to be counted, one might imagine himself a decrepit old man.

The study of wrinkles, concludes M. Mantegazza, has still to be prosecuted. It would be necessary to compare them in the different races of mankind to see if there are any sensible difference, and if so, their causes and extent. It would certainly be interesting to know something more of "those" — democrats who won't flatter, — as Byron puts it somewhere, — *St. Louis Globe-Democrat*.

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Table-Covers.

The tendency of the taste of the present day is toward an increase of color, a tendency to be encouraged, since brilliant touches here and there blend into harmony the discord of the most ill-conceived homes.

A room may be plain in its appointments, with a wall paper hopelessly dull and old-fashioned, and yet look bright and attractive if there is a mass of glowing red in the table cover and the borders of the curtains. Indeed a rich, beautifully covered cloth for the center table works of itself an effective transformation.

Imagine, for instance, the charm added to a parlor by a table cover composed of a yard of peacock blue flannel, two and a half yards of creamy linen crash (the coarse kind) and half an ounce of blue worsted to match, put together in this wise: First cut as large a square of the flannel as the goods will admit. This forms the center piece. Then divide the crash into halves, and the halves into two equal lengths, thus making four strips. Sew this as a border around the center piece, joining them diagonally at the corners. Separate this bordering into accurate thirds by pencil lines; leave the upper thirds plain, fringe the lower third as a finish to the cover, and draw out all the lengthwise threads of the middle third. Through the up and down threads left run in and out a strip of blue flannel the requisite width, and as a last dainty touch thread the fringe with a blue feather stitching of worsted.

A still handsomer cloth of peacock blue is cut from the soft double-width, double-faced cotton flannel that resembles plush—though but a dollar a yard—and has a border of real peacock feathers, each one overlapping the other and lightly held in place by numerous invisible stitches.

Another tasteful cover of the same material is a deep wine red tint with a border of golden half moons. These are shaped out of flannel and must measure five inches from tip to tip. Baste them on the cloth about an inch apart, and button-hole all around with yellow floss. A plain, broad band of old gold flannel fastened each side with loose slip stitches of dark blue is also effective, especially if there are curtains to match, with similar band across the top and bottom.

Very elegant covers are fashioned of plush or velvet in rich quiet shades, ornamented with the popular applique design of poppies, sunflowers, cat-tails, and meadow grasses, arranged as borders or large corner pieces and held in place by the simple button-hole and herring-bone stitches.

Small, gay colors can be made at a trifling cost of two unbleached Turkish towels sewed together and trimmed with narrow parallel rows of bright ribbon or black velvet, embroidered with lugs, loops and butterflies; and evenly bound and tacked along the edges with many brass-headed nails, they form quite extremely pretty patterns for square footstools or the quaint little cross-legged chairs of oak and walnut. — *Godeys*.

Ramie.

The fibres in their mucilaginous envelopes now constitute what are called "ribands." These are sent to France, where they are chemically treated after a method invented and developed by M. Fremy and M. Urbain. The former gentleman is a member of the French Institute and chief of the Government laboratory in Paris, and the latter is M. Fremy's principal assistant. It may be added that M. Fremy has made himself famous by his researches into the nature of fibrous plants, and the question of their preparation for market. The Fremy-Urbain process mainly consists in submitting the reeds ribands to alkaline treatment, under conditions which vary with the variations in the character of the plant. The result is resea fibre of perfect quality, chemically pure as regards dyeing, and of unbroken staple, reaching in many cases to 14 inches in length. A Manchester firm of manufacturers of very high standing have already expressed the opinion that the results which we have sketched in rapid outline must have a most important influence on the textile industry of Great Britain. But at present, English spinning machinery is not adapted for the economical treatment of the long silky fibres of the resea plant, which are said to be the strongest in nature. It remains then, for mechanical ingenuity to complete the solution of the resea fibre problem. — *London Argus*.

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